

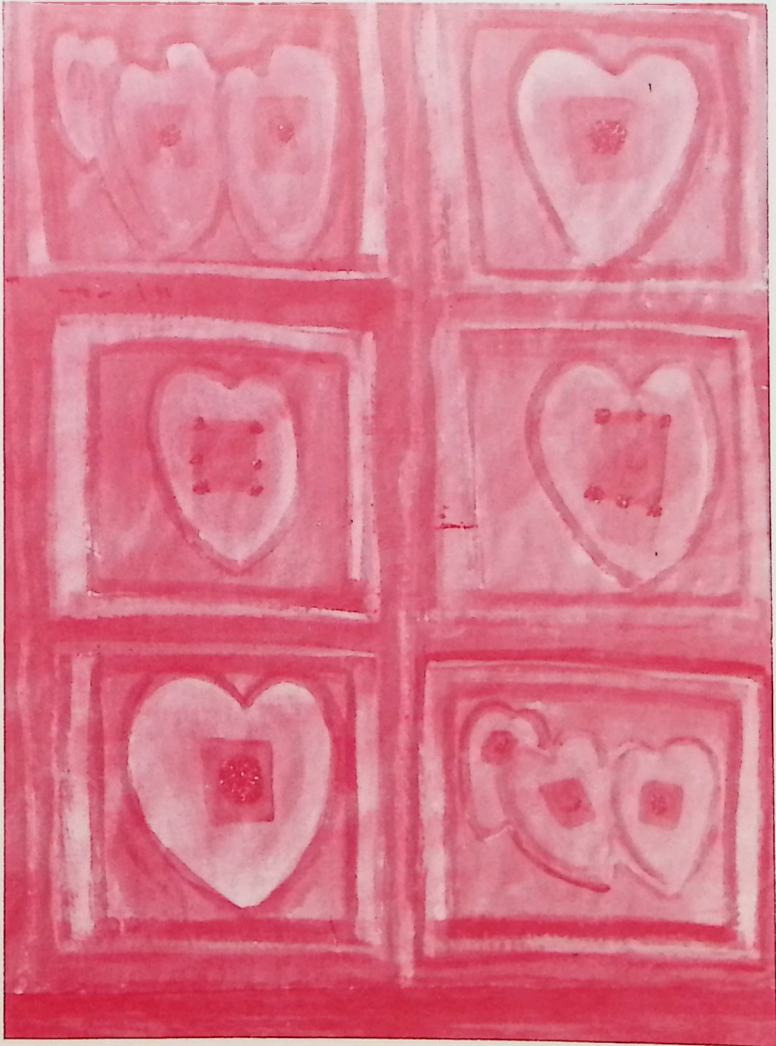
K S O R

Guide

TO THE ARTS

FEBRUARY 1989

1250 Siskiyou Blvd., Ashland, OR 97520, (503) 482-6301



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K S O R

Guide

T O T H E A R T S

FEBRUARY 1989

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FEATURES

- 6 **House of Atreus**
Dale Luciano directs SOSC's production of Aeschylus' trilogy
- 10 **The Prazak Quartet in Ashland**
Barbara Ryberg discusses the way this Czech quartet explodes myths
- 12 **Umpqua Actors in Action**
David Loftus reports on UACT: Umpqua Actors Community Theatre
- 16 **Paul Zundel Collection of Oriental Art**
Barbara Ryberg urges us not to miss this show at Schneider Museum of Art
- 18 **Politics and the Arts**
Elaine Young takes a close look at the connection between these two
- 20 **Sweet Adelines Sing Barbershop**
Welles Bretherton introduces us to the Pear Blossom Chapter of this group
- 23 **I Remember Mama & the Cucumbers**
Gwen Stone reminisces on the early days of her creative efforts

DEPARTMENTS

- 2 **Director's Desk**
Holding Up The Tent
 - 4 **Editor's Column**
Very Special Arts
 - 9 **A Guide to the Movies**
Cocoon: The Return
 - 40 **Prose and Poetry**
Nan Hannon
 - 45 **Arts Events of February**
-
- KSOR THIS MONTH
-
- 24 **Programs and Specials at a Glance**
 - 26 **Program Listings for February**



Paul Zundel's collection is on display in Ashland - page 16

Cover by Gwen Stone
Passionata (detail) 25" x 20"
watercolor on rice paper
with beads

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Laurel Communications, Medford, OR
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FROM THE DIRECTOR'S DESK

Holding Up The Tent

Unlike commercial radio, public stations tend to present "programs" (as opposed to programming), although there has been considerable controversy over the premise that we should more fully emulate the commercial industry's pattern of seamless programming. *Morning Edition*, *All Things Considered* and *Prairie Home Companion* have been key to public radio's audience success and have been likened to tent poles by public radio analysts. The huge size and dedication of their individual audiences have tended to support the system as a whole.

This, when Garrison Keillor decided to end his live productions of *Prairie Home Companion*, a major structural issue presented itself. The program's audience was as large as either *All Things Considered's* or *Morning Edition's*. Loss of that audience and its support could noticeably affect public radio's total audience levels as well as the radio system's overall financial support.

Prairie Home Companion was produced by Minnesota Public Radio and distributed nationally by American Public Radio. And when Garrison announced he was ending *Prairie Home Companion* live production, APR took two steps.

First, they decided to distribute taped performances of *Prairie Home Companion*. Second, APR launched *Good Evening*, a new 90-minute weekly program with public radio journalist Noah Adams as host. Noah had been co-host of NPR's *All Things Considered* for some years and was well known to public radio listeners. Noah left NPR to help design and launch the new APR vehicle before Garrison announced his own *Prairie Home Companion* departure. The decision to end *Prairie Home Companion* came shortly, and soon Noah found himself challenged by the mission of creating a program which might either replace *Prairie Home Companion* as a tent pole or create a new fourth central programming vehicle if the *Prairie Home Companion* repeats proved durable to audiences.

At KSOR we sensed that there remained considerable audience interest in *Prairie Home Companion*, so we scheduled the encore performances of the program. Regarding *Good Evening* we adopted a "wait and see" attitude. It was a very expensive program, as *Prairie Home Companion* has been, so we were unwilling to make a major commitment to a new program that wasn't really tested. Moreover, we were mindful of the difficulty of willing into existence that special blend of

artistry, chemistry and timing which translates into highly successful programming. We were somewhat concerned that *Prairie Home Companion's* tent pole function couldn't be and wouldn't be easily duplicated.

It's been almost eighteen months since Garrison ended live *Prairie Home Companion* production, and we're starting to see the results of that decision.

Audience levels for *Prairie Home Companion* have dropped dramatically both nationally and here at KSOR. There are many theorists who claim that audiences don't really care whether a program is live or on tape and often don't know anyway. This has been a major question between the Metropolitan Opera (which insists upon live radio broadcast of its productions) and major public stations which would like to carry the Met at some other time. If our recent *Prairie Home Companion* experience is any indicator, there is something about the "live" quality which affects listeners in some fashion, and losing that intangible quality diminishes the program's interest for listeners. Perhaps listeners have heard much of what is being offered on the *Prairie Home Companion* repeats (although that is less a problem locally, since the program was not carried on KSOR between July, 1982, and October, 1985). Certainly the underwriter interest in the program here at KSOR dropped immediately and precipitously as soon as the live programs ended. And perhaps not surprisingly, audience pledge support for *Prairie Home Companion* is now but a fraction of its earlier levels. These same trends are also being felt at most other public stations in the country.

Good Evening has had a different sort of history. It opened with great public fanfare and for some time the number of stations on which it was carried continued to grow. But our own feeling about the program was that it had failed to fully define itself by creating a unifying sense of program purpose. We have received very few inquiries from listeners asking why we weren't scheduling *Good Evening*.

A few weeks ago Noah Adams announced his departure from *Good Evening* effective January, 1989. A series of guest hosts are being pressed into service until a permanent arrangement to replace Noah is made. Noah is a talented fellow, and it is unclear where his many skills will next be focused. There has been discussion about other public radio assignments and the possibility that he might enter commercial broadcasting has been voiced. He has made clear that he wishes to return to the journalistic trenches in some capacity. That's probably a good decision for all. Somehow he never seemed totally comfortable as a variety show host/personality.

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Good Evening is certainly no failure. On the other hand, paraphrasing Lloyd Bentson, I've heard *Good Evening* and it's no *Prairie Home Companion*. The trouble is *Good Evening* was at its inception touted as an attempt *not* to be another *Prairie Home Companion*. In the process it also turned out not to be another tent pole. And *Prairie Home Companion* strength in the public radio housing project is rapidly ebbing.

Sometimes we in public radio like to think about our mission, our role in the national media stream and our many proud accomplishments. We tend to be a little embarrassed by the media glitz that frequently attends commercial broadcasting.

But when you're trying to grab and hold a sizable number of Americans by their radios on a Saturday evening, you're in the entertainment business just as surely as if you were producing *Family Ties*. And you're captive of the same immutable axioms. The major tenet of the entertainment world is that no one can by will alone create an audience success story. So public radio continues its quest for its next tent pole program. We can't survive well on just two, and the tent is sagging.

No one knows from where that program will spring. Public radio is still searching the map for its next Lake Wobegon.

— Ronald Kramer
Director of Broadcast Activities

EDITOR'S COLUMN

On the video a boy with crutches — and then without his crutches — was doing some amazing break dancing. A boy in a wheel chair was drawing a sensitively executed portrait with the brush in his mouth. A line of chorus girls was dancing with such precision you could never guess they had some kind of disability well hidden behind that dancing talent.

4/KSOR GUIDE/FEB 1989

The video was about a Very Special Arts Festival in Washington, D.C., and I was at a seminar on Very Special Arts in Medford. Very Special Arts is a national program (with international outreach) to bring together the arts and those whom educators now call "special needs children."

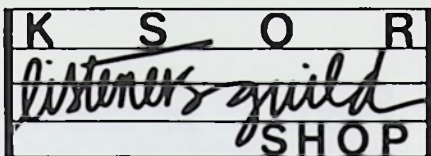
The point is not, "Isn't this amazing that people like this can dance or act or sing, too?" Though one can't deny the admiration one feels for a physically limited boy who excels in dancing or the blind actor playing a sighted person with such proficiency audience members don't realize he is blind. The point is more, "What marvelous talent might have been lost had this person not been brought to the arts!" The point is that arts education is as important for "special ed" students as it is for any student.

The inclusion of arts in the curriculum is easily justified by such learning objectives as enhancement of self-esteem, outlet for self-expression, etc. — important for any student but maybe especially for special needs children. In addition, though, for people who are often dependent on others for help at all steps of their lives, the arts give them an opportunity to make independent choices. Very Special Arts gives these children that opportunity as well as a chance to enjoy the arts, which otherwise might not be available to them. It opens doors to possible careers and to meaningful, productive use of leisure time for children with limited access to leisure-time choices.

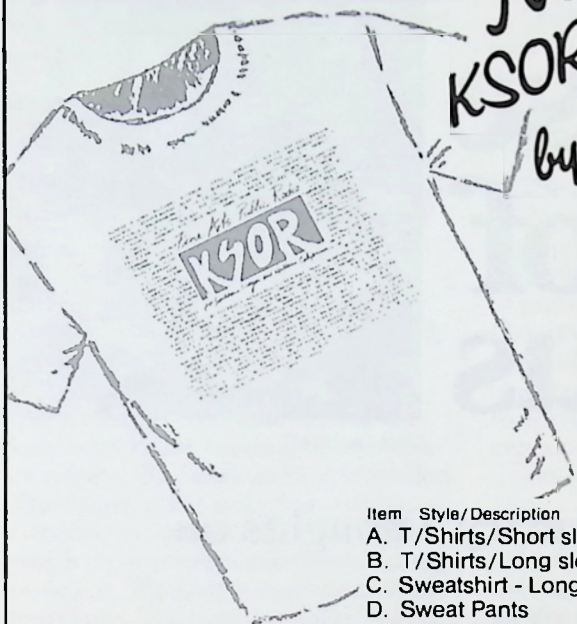
Beethoven was deaf. Izaak Perlman and James DePriest were both crippled by polio. Milton was blind. Does it matter to us when we experience their talents that these artists suffered physical disabilities?

It is exciting to consider what Beethovens and Miltons, Perlmans and DePriests might discover themselves through an introduction to the arts even here in southern Oregon and northern California once we give them the chance.

— Diana Coogle, KSOR Guide Editor



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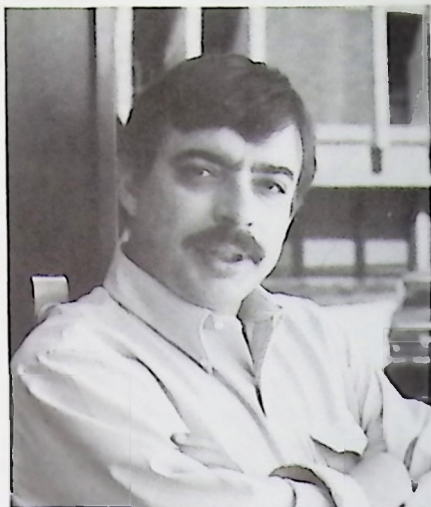
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House of Atreus



Dale Luciano

Director's Preliminary Thoughts on House of Atreus Or How To Stop Worrying and and Enjoy Greek Tragedy

by Dale Luciano

The titles can confuse, so let me clarify the scorecard. SOSC Theatre Arts is producing *House of Atreus*, an adaptation by John Lewis of Aeschylus' famed *Oresteia*, the only Greek trilogy to have survived intact from antiquity. The trilogy consists of three plays: *Agamemnon*, *Libation Bearers*, and *The Furies*. "*Oresteia*" refers to the long quest of Orestes, a central figure in the drama, while "*Atreus*" is the designation of his family line.

Will audiences anticipate that *House of Atreus* is difficult and remote? Will they have preconceptions that it will be too "deep" or "complicated"? Do they assume that Greek Tragedy has nothing to do with contemporary life?

One reason for producing Aeschylus — a magnificent writer — is to dispel these assumptions.

Among other things, Greek Tragedy is primal family soap opera. Let's be

honest, the major plot mechanism of the first play, *Agamemnon*, is not difficult. *An outraged woman kills her husband*. Nothing complex about that.

The husband, Agamemnon, happens to be king of Argos and a "great conquering hero" returned from the Trojan War. The wife, Clytemnestra, has a list of grievances a mile long against the husband. Not least among them is the fact that he sacrificed their daughter's life to the gods to assure Greek success in the campaign against Troy.

(For more sordid details on how a domestic fracas can get out of hand, consult Homer's *Iliad*.)

Agamemnon is also a political thriller on an epic scale. When the king is slain, the survival of an entire city-state, the Greek *polis*, is imperiled. The hopes and fears of an entire community are voiced by the chorus, which represents the collective citizenry of Argos. The chorus fears apocalypse and chaos. The political stakes — and the human consequences — are never small in Greek Tragedy.

Like *Hamlet*, *Atreus* is also about the "divided nature" of a character obligated to avenge the death of a father. In the second play, *The Libation Bearers*, Orestes — who is a decent enough fellow — feels both a need and obligation to avenge his father's ignominious end. After a fair amount of soul-wrenching self-torment (and orders from the god Apollo), Orestes slays his mother.

Every bit as repulsed by the distasteful idea of matricide as we are, Orestes is driven mad. His guilt, grief, and madness are *materialized* in the

form of the Furies, strange goddesses of the underworld who, seeking revenge for Clytemnestra's killing, pursue him around the world.

The third play, *The Furies*, is about how the human race is given an instrument that will halt the seemingly perpetual cycle of revenge, grief, and terror.

That instrument is justice.

The goddess Athena convenes a trial in Athens and institutes a public legal process. (The Greeks, of course, created the model for our own system of public justice.) The Furies demand Orestes' death, while Apollo pleads Orestes' case.

Athena reconciles the irreconcilable, to the satisfaction of all parties concerned.

Yes, a happy ending!

* * * * *

In the *Oresteia*, Aeschylus commemorates the advent of civilization. He depicts the anarchy of a primitive tribal culture that perpetuates a "blood feud," yet invites us to be witnesses at the birth of a system of law, justice, and social order.

In producing *House of Atreus*, I want the focus of meaning on what Aeschylus and his audience understood — that civilization is a precious, delicate commodity, easily threatened and preserved only with great effort.

How do I clarify this vision? For one, I look for visual ways, in discussing costume and scenic elements with the designers, to contrast the destructive power of war and violence with the grandeur of civilization's potential.

For another, it is my intent to bring



Costume rendering by faculty Costume Designer Ellen Dennis, depicting Cassandra, Agamemnon, and Clytemnestra.

the characters to life as vividly as possible by, for example, exploring the ferocious passion that propels Clytemnestra to assassination and emphasizing Orestes' emotional dividedness as a character torn apart by conflicting loyalties.

Audiences will understand and identify with these grand emotions if they are acted with truth and a splendid passion.

* * * * *

Another reason for producing *House of Atreus* is to re-acquaint the audience with the timeless function of *mythology* as a way of explaining who we are and where we come from. Aeschylus is working with the raw material of Greek myth to give shape and meaning to the story of how mankind emerged from the frightening bleak dawn of pre-history.

As the late mythologist Joseph Campbell said, these ancient myths help "put your mind in touch with the experience of being alive. [They] tell you what the experience is."

* * * * *

Modern audiences have trouble accepting the premise that Greek Tragedy, for all the gloom and doom associated with the form, is built on a

positive assertion of human worth.

The relative simplicity of the Greek idea of "tragic flaw" (*hamartia*) has often been obscured by arcane academic arguments. To the Greeks, man's tragic flaw is that he is god-like in his aspirations and achievements, but *he is not a god*.

He is mortal, and he stumbles, and so he suffers.

The flip side of this is that without suffering, there is no wisdom. Without pain, there is no joy, no ecstasy, no exultation. These plays were originally produced at festivals whose function was a *celebration* of life. The audience that saw these plays for the first time viewed them as *affirmations* of life, a way of understanding what it means to be human, a celebration of the life force.

Dale Luciano is Chairman of the Southern Oregon State College Department of Theatre Arts.

SOSC Theatre Arts Department
Chairman Dale Luciano is directing "House of Atreus." The trilogy will be presented February 16-19 and 24-26 on the Dorothy Stolp Stage. For ticket information, contact the Theatre Arts Box Office at 482-3647.



Cocoon: The Return

by Thomas Ormsby

Motion picture sequels sometimes come through with continuing quality, sometimes they do not. When you are dealing with Chuck Norris or Sylvester Stallone, you more or less know what to expect; but with a motion picture as satisfying and complete as 1985's "Cocoon," the possibility of a sequel might not even come to mind.

After all, once having made the decision to fly off to another star with benevolent aliens who promise a disease-free immortality, what kind of screenplay could possibly tempt anyone to return to Earth. The answer seems to be the kind of story which brings out the basic nature of humans: their love of family, ultimately so strong a force that it overcomes their need for immortality.

Five years have passed since we last saw the great Anterean spacecraft carry its cargo of refugees from a Florida retirement home off to a distant planet. Now in "The Return," the Antereans, sensing imminent seismic activity near Florida, come back to retrieve the remaining cocoons they were forced to abandon on their last trip. The principal characters of the

first film hitch a ride, mostly out of curiosity to see what its like to be on Earth again. To the great surprise of all of them, their feelings, and the events which occur in the four days on mortal Earth, bring them all to a momentous rethinking of their original decision.

If you saw the first "Cocoon," I believe you will more fully appreciate what each of these people goes through as they reunite with their families, and with the imperfect environment of terra firma. As I watched this film, I kept wondering what I would do given the same set of circumstances, and in that light, I'd most likely have made the same decisions.

Ron Howard's "Cocoon" worked because it spoke to that part of all of us that longs for eternal life in paradise. "Cocoon: The Return" works because it addresses another part of us that cannot remain happy in paradise while others we love are left behind . . . and at times, that bond becomes so strong that we are willing to forsake immortality just to share, with family, the complete range of experiences in mortal life . . . even if it means death.

There's no need to detail each character's choice here. That is the delight of this motion picture. It suffices to say that if you found yourself caring for these people as they made their choice to leave Earth in the first place, you will surely care for them that much more when they return.

While it is true that some of the scenes in the first half of this film are slightly shelf-worn reruns of the first movie, all is forgiven soon thereafter. The second half of "Cocoon: The Return" certainly qualifies this as a worthy sequel to its progenitor.

Thomas Ormsby is a writer and radio personality associated with both KSOR and KPBX in Spokane.



The Prazak Quartet in Ashland

by Barbara Ryberg

Chamber Music Concerts brings another fine European Quartet to Southern Oregon in an on-going commitment to broaden the musical life of the community. As exposure to art deepens, so does one's knowledge and understanding. It is to this end that groups such as the Prazak can lead a community forward intellectually and emotionally as it participates in the exchange of musical ideas.

Members of the Prazak are excellent candidates for the task, all seasoned performers bearing accolades from some of the world's most exacting critics.

Making music is not easy, with competition increasing all the time as new groups emerge and make their claim for attention. There is no requirement that a group go through a particular process, say like aging wine, before it can establish itself. It is the playing that counts; and genius, when it occurs, takes our breath away, surprises, exasperates, and often, explodes familiar myths.

One myth is that of age, which means for a string quartet that the longer members play together the better they will sound. The Prazak Quartet is one among several string quartets to explode that one. Not only did they capture coveted prizes (Grand Prix, Evian, France; First Prize, Prague Festival) at a very early age in their relationship, but they also proved that youthful artists can interpret musical ideas with assurance and precision.

Early on in their career critics praised their performances. The one for *Die Welt*, said, "they understand one another's hearts," while another said, "... they manage to find quite different styles for various works." And yet another wrote, "... a mutual understanding marked the playing of the Prazak." It was this kind of criticism that established them as a "master quartet."

The myth of youth aside, there is another issue which floats about musical circles. It is the temptation to prefer European sound over American sound. Which is better? Which deserves more attention? Old wags will nod across the drink. There is good reason for that attitude, or at least there *was*, back when the number of American ensembles could be counted on one hand. One Australian critic, writing about the Prazak simply said, "Czech — so they had to be good," to describe his feelings about national origin. On examination, though, it really comes down to style. Europeans play with a certain "soul" because they are playing from memory — historical memory. For Eastern Europeans like members of the Prazak that memory is extensive, colored not only by the music itself, but also by the influences which shaped it. Americans, however, have no historical imperative to satisfy. They tend to take a more muscular approach to the music and display freedom to enjoy its challenges while seeking its truth.

You, old, American or not, chamber music is growing in importance as exposure to it increases and energetic ensembles bring their art to distant places. While a great deal can be made of particular musical nuances, what is really happening is a tremendous opportunity to experience art, live!

That, gentle reader, is the essence of chamber music, the intimate communication between composer, players and audience. It is one of the few musical genres to offer such a challenge.

The Prazak will play a program of Beethoven, Janacek, and Dvorak to mark the second concert in the Chamber Music Concerts 1988-89 series. For ticket information, call 482-6331. Chamber Music Concerts is a cultural enrichment program sponsored, in part, by the Division of Continuing Education, SOSOC. *Barbara Ryberg writes about music and art for the Guide.*

**The Prazak String Quartet, 3:00 p.m., Sunday, February 5, 1989,
Southern Oregon State College Music Recital Hall**

Umpqua Actors



Courtesy of Roseburg News-Review

in Action

A scene from The Sunshine Boys

by David J. Loftus

"We're sort of caught in the wrinkle in time, as it were, between Eugene and Medford," says Arlene Granger, past president of Umpqua Actors Community Theater, Inc., or UACT. For the past 11 years, UACT (pronounced, appropriately enough, "you act") has proved that a community theater can coexist peacefully and in fact grow alongside a solid community college theater department in Roseburg.

From the beginning, UACT was intimately tied to Umpqua Community College, which had the only performing facilities in the area. The college had its 185-seat theater in the Whipple Fine Arts Center and more than 1,000 seats available in Jacoby Auditorium. Both venues would host collaboration between UACT and the college theater arts department over the years.

In the '70s that department was forming and had drawn in members of the community for productions of *Blithe Spirit* and *The Fantasticks*. To some, it seemed that Roseburg and environs could support more. "Some of the people agreed that they wanted a more broad-based and community-oriented theater," says Mary Martin, now a reporter at the local newspaper who was "raising babies" at the time and had a master's in theater from Colorado State University.

With a board of directors and Martin as its first president, UACT formed as a private, non-profit, tax-exempt corporation. Its first productions were Neil Simon's *The Good Doctor* in the student center lounge of the college and *Little Mary Sunshine* at Jacoby.

One early production Martin remembers was Ibsen's *A Doll House*, during which the set caught fire. "We had lit candles in one scene and apparently they were too close to the flat. Fortunately the City Fire Marshal was in the audience and he extinguished

the flames; I think he hit it with his coat," she says.

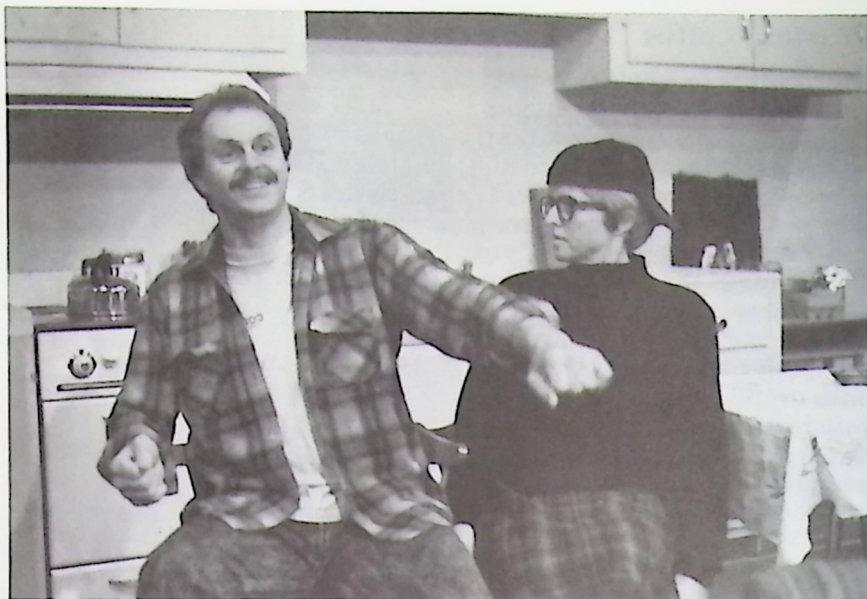
In the early '80s, UACT began to look for a space of its own. It found it in the 70-year-old Army Reserve Building in west Roseburg, just behind the Umpqua Arts Center. The structure was owned by the city and had been leased by the college for adult basic education classes. The city agreed to a 10-year lease for no money and paid half of the utilities for the first two years. For its part, UACT raised more than \$25,000 for renovations, with tremendous amounts of volunteer labor. A Roseburg ophthalmologist, Dr. John Unruh, contributed \$10,000 to the project, and UACT named its space the Betty Long Unruh Theater in memory of his wife.

By the time of its maiden show, *A Man For All Seasons* in March 1987, the Unruh consisted of 93 seats and four wheelchair spaces on movable risers, surrounding on three sides an acting space about 16 by 14 feet.

Because every seat seems almost within touching distance of the performing area, the audience is immediately drawn into the action," local drama critic Linda Schnell wrote when the Unruh opened, "The closeness makes heavy demands on actors. It's as though they're under a microscope."

Since then, UACT has staged *The Dining Room*, *I Do! I Do!, You Know I Can't Hear You When the Water's Running*, *The Sunshine Boys*, *Same Time Next Year*, *Pump Boys and Dinettes*, and *Strange Snow* in the Unruh.

"We have a four-show season, but always other things get dropped in there," says current UACT president Peter Graff, assistant director of Coos Curry Douglas Business Development Corporation. "Some of them self create." In other words, the people who really want to do the show hustle it up with UACT's blessing and support.



Jerry Council and Mary Martin in *Strange Snow*

Such was the case with *I Do, Same Time* and *Pump Boys*.

Controlling its own space has enabled UACT to do more than just choose its own shows and stage them at a handy location in town. Theatrical visitors from out of town also have appeared at the Unruh. In August 1987, Oregon Shakespearean Festival member Wayne Ballantyne did a benefit performance. Seattle drama-in-education specialist Kathie Vitz has run acting workshops for children the past two summers. Eugene actress Jane VanBoskirk performed one of her pioneer sketches last August.

In the fall of 1987, UACT began to host a monthly "coffee house" at the Unruh as a fundraising idea. For a small fee, people come to watch amateur talent of all kinds — from poets and storytellers to solo musicians and vocalists — and munch on donated desserts.

"I compare UACT with other community theaters I've been involved in," Martin says. "They tend to be clique-ish. UACT is the most open

community theater I've ever seen. Its main effort is to invite the community in to its projects."

Graff says there are about 400 dues-paying members, and when UACT collaborates with the college on an annual summer musical, as many as 80 people and two dozen businesses will participate in the show and donate properties and services.

Last summer, for example, *Annie* had a cast of 62 (admittedly swelled by a collection of 32 orphan girls). Locals who had seen productions in New York and Los Angeles said they preferred this one. A couple on vacation from Britain who happened to see the show wrote a letter to the paper afterward to say they would not have felt cheated if they had seen it at London ticket prices. Several of its six performances in Jacoby sold out, with a total sale of more than 5,000 tickets and a gross profit of \$28,000 — which is by far the biggest attendance at any dramatic production in Douglas County since I've been here, and that's been ten years," says Graff.

Coming up are a close-quarters production of *H.M.S. Pinafore* in the Unruh in March, *The Octette Bridge Club* in May, *The Fantasticks* in June, and perhaps *Mame* for the summer musical.

Graff says in the future he would like to see more summer activity. "I'd like to think about a summer festival of some kind, part home-grown, part visiting artists," he says, adding that visitors could probably give acting lessons in exchange for small fees and a space to experiment. He is interested in bringing in outside directors as artists in residence. And the big picture is that we need another theater. 250 to 300 seats would be fantastic."

Granger suggests UACT could maintain small show groups to jump in and do something like *Pump Boys* or a light murder mystery when convention groups come to town. "I've been most impressed with all the things they've attempted and managed to pull off," she says. "They've pulled some wonderful actors out of the woodwork."

For her, the lesson of UACT's success is "... if you get two or three people dreaming together and picking at it and working on it, more things happen than you could imagine. But you gotta have the dreams first."

David Loftus is on the staff of the News-Review in Roseburg.



Rick Antonio and Dianne Campbell in Same Time Next Year

Roseburg News-Review

Paul Zundel



Collection of Oriental Art



Cloissone Vase (top) trumpet shaped in two parts with bird decoration, Korean, probably 19th century. Cloissonne is an ancient technique of patterning by use of thin ribbons of metal soldered on a surface, forming little pockets to hold enamel pastes (colors), which are then fired. The Zundel collection contains over thirty Japanese prints. A Snow at Evening at Takanawa, (above) one of a set of eight, is by Ichiryusai Hiroshige I and represents the artist at the peak of his technical skill.



Cast bronze lion with cub, Chinese, from the Kang-Hsi Period (1662-1772) is one of a matched pair.

by Barbara Ryberg

Private collections, once limited to the enjoyment of their owners, have become an important and vital tool in the operation of museums everywhere. Economic restraints coupled with the specific focus of a museum's permanent collection add to their importance as a means by which a museum may fulfill its role as a transmitter of culture across the boundaries of time.

The Paul Zundel collection includes works of art in bronze, ceramic, jade, stone and wood, as well as American and Japanese prints. A mining engineer formerly of Medford and now retired and living in Colorado, Paul Zundel traveled the world with an eye to build an art collection. He has graciously made his collection available to The Schneider Museum of Art for exhibition through March 31, 1989.

Barbara Ryberg is a frequent contributor to the Guide.

At the Schneider Museum of Art on the campus of Southern Oregon State College through March 31, 1989: "Art of the Orient: The Paul Zundel Collection."

Politics and

by Elaine Young

Nor is it possible to devote oneself to culture and declare that one "is not interested" in politics.

— Thomas Mann

The arts not only should become involved in politics, but they must in order to survive, to grow, and to help the state achieve its goals — whether those goals be to encourage new business or to promote a better education for our school-age population. We need to recognize that government involvement is not tainted. "Politics" is the historical process for decision-making and appropriation-setting, the process that divides the "pie" of revenues, whether at the federal or state level.

At the national level, Americans have elected a presidential ticket running on a platform which appeared very supportive of the arts. The Republican platform on arts policy stressed continuation of the "economic renaissance which has made possible a tremendous outpouring of support for the arts and humanities." Those who work arduously in the arts in the Pacific Northwest haven't seen a "tremendous outpouring," but then, perhaps we lag behind the East in this area.

The foundation of the National Endowment for the Arts and Humanities was created by congressional action. Although the President can direct arts policy, it is the Congress that votes on appropriations. In fact, during the Reagan administration, the Congress has consistently voted out appropriations for the National Endowment for the Arts, National Endowment for the Humanities and the Institute for Museum Services larger than presidential recommendations.

Oregon's Congressional delegation is central to our involvement in national arts issues. Senator Packwood sits on the Revenue Committee and Senator Hatfield on the Interior Appropriations Committee which has overview responsibility for the NEA, NEH and IMS. Arts lobbying organizations work very effectively in Washington for the arts, humanities, and museum appropriations, but it is our responsibility to inform the Oregon delegation about the value of the arts here in Oregon and the helpful effect of a strong national arts and culture policy.

At the state level, the 1989 Legislative Assembly came to Salem on January 9, facing the largest budget recommendation in history. Governor Neil Goldschmidt has recommended a small increase for the Oregon Arts Commission, the state agency responsible for arts policies in Oregon. Included in the governor's recommendation is continued and permanent funding for the "Oregon Arts Challenge" — Goldschmidt's initiative in the 1987 Session. This new program was created to enable arts organizations throughout the state to improve their programs, increase outreach services to the public, expand their involvement in tourism, and stabilize their financial bases.

A recent report published by Oregon Advocates for the Arts says that "by all measures . . . the program has produced economic, educational and cultural benefits that exceeded

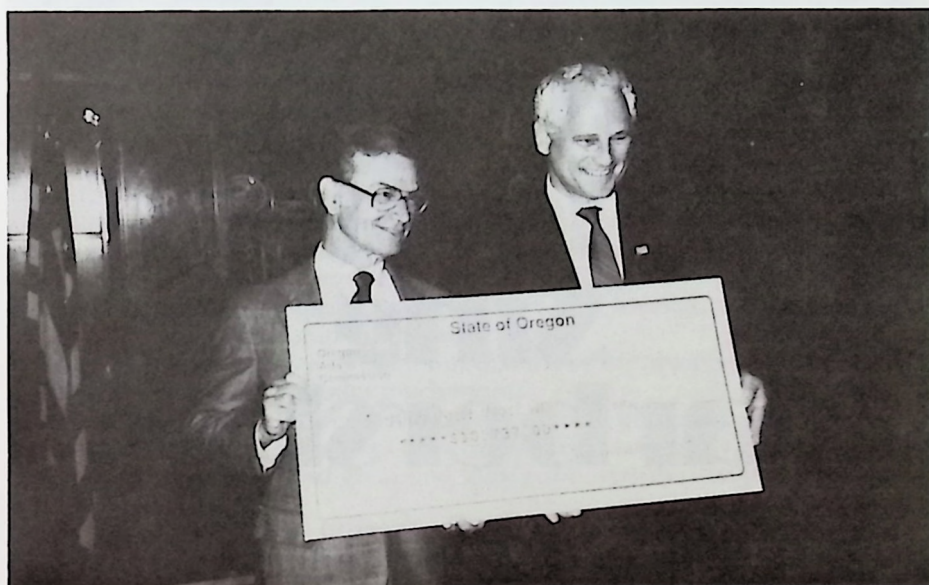
(Continued on page 44)

the Arts



Official photo - Russlie

Peter Kochlan accepts check for Challenge grant to Oregon Shakespeare Festival Association



Governor Goldschmidt presents John Dubay of the Britt Festivals a Challenge grant check



Sweet Adelines Sing Barbershop

by Welles Bretherton

A woman weaves through the group sounding a solitary note on a pitch pipe. Female voices pick out their notes in the chord. The director tunes the voices to notes in a troublesome chord. Then, suddenly, the women are singing a lively rendition of "Egyptian Ella" in four-part harmony, barbershop style.

So begins a Tuesday night rehearsal for the Pear Blossom Chapter of the Sweet Adelines, which recently celebrated its 20th anniversary as members of Sweet Adelines, Inc., an international barbershop harmony organization for women. Started with a few women in Tulsa, Oklahoma, the Adelines now count over 33,000 members worldwide.

The women carry on a tradition that has roots in sixteenth century Europe. This tradition arrived on our shores as part of the old world culture carried by European immigrants and has since developed its unique American form. Barbershop harmony, the spiritual, and the cowboy ballad are now considered the three native American forms of vocal music.

The barbershop harmony is produced by four voices or parts: the lead, or melody, the tenor, the bass and the baritone.

Unlike traditional women's choral music in which the high soprano voices sing the melody, in barbershop, the lower lead voices sing melody while the higher tenor part is sung lightly and meant only to complement the lead part.

The bass part strives for a rich mellow quality and is sung below the lead part, while the baritone crosses over and under the lead weaving a subtle and sometimes complex harmony that Adelines members call the most difficult part of all.

Mary LaClair has been a baritone, or a "barie," for the last seven of her eleven years as a Sweet Adeline. She joined "because her husband couldn't," and has continued for the friendship and camaraderie and because she "loves the barbershop sound."

To get the clean, full sound of barbershop, the women must tune their voices to each other, scrub all regional or dialectic variations from their voices so each sound is formed the same, and hit their "attacks and releases" with the precision of a drill team. No easy task.

A ragged attack on an initial s, as in the phrase "Silent Night," can make a group sound like a snake is loose in its midst.

But when the voices and vowels are right, the pitch is precise and the attacks and releases are so sharp they make each part sound like one voice. "It can give chills to the audience," says Adeline president Sharron Kircher.

Perfection in pitch can bring an added benefit to a group's sound. A chord in which all the voices are in perfect pitch brings a fifth note that seems to come from the air itself. The group has "rung the chord."

"It's like a fifth voice singing," says Director Don Meeker, and ringing each chord is the ultimate goal in intonation.

Though Meeker is quick to point out that the music always comes first, the barbershop "package" includes much more.

The group must use facial expression to reinforce the emotion of the song, though Meeker feels, for the most part, people do this naturally. Then there are the costumes that must feel good and look good. Finally, songs must be choreographed.

Choreographer Marjorie Stober of Ashland strives to create movements for the group that express the tone and emotion of the song. A tune with a march sound might require the sharp moves of a troop on parade, but an upbeat, happy song like "Gettin' It All Together" is choreographed with bouncy steps and wide, generous sweeps of the arms.

"It's a total package," says Meeker. "If it comes together, you've got a great performance."

But the music comes first.

The heart of the barbershop repertoire is the traditional barbershop songs that date back to the vaudeville days when a capella groups opened many acts.

True barbershop numbers are neither religious nor patriotic. They are secular and include old standards like "Harvest Moon," Irish songs like "Clancey," and Dixie tunes like "Mississippi Mud" and "Darkness on the Delta."

The songs are nostalgic and often sentimental and harken back to a simpler time in American life.

The group works together to select songs, but Director Meeker has the final say on all songs and considers such things as degree of difficulty and range when making final selections. Currently he is mulling over a future theme: Around the World in Twelve Songs. "Egyptian Ella" and the George M. Cohan tune "Harrigan" may be used to develop this theme.

The group has a solid core of fifteen people, but Meeker would like to see it grow. More voices mean better consistency and "a better balance all the time," he says.

More voices also open the door for regional competitions in which the group can showcase their talent.

Carolyn Watson is the Regent for the 770-member Region 24 of which the Pear Blossom Chapter is a member. She continues to perform with a local chapter. "We look for every opportunity to perform. We are entertainers," she says.

The Pear Blossom Chapter carries on this performing tradition on February 21 at Ashland Hills Inn where they will entertain members of the American Dairyman's Association.

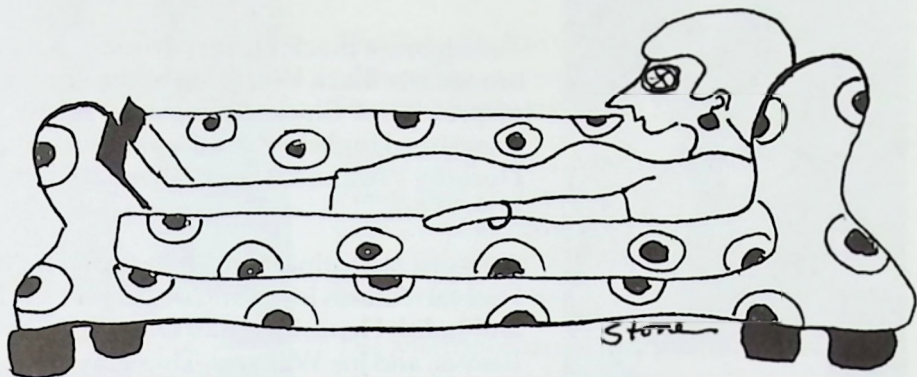
Though performing is an important goal of the group, Kircher stresses the educational nature of the group. "We are here to teach music," she says. A recent flyer notes the only qualification for potential members is the ability to carry a tune, and the only experience needed is "singing in the shower."

Women interested in joining should contact Lois Studebaker at 776-3979.

Welles Bretherton is a free-lance writer from Ashland.



I Remember Mama and the Cucumber Slices



by Gwen Stone

One year I burst into the kitchen where Mama was preparing dinner.

"Mama," I said, "I've just received word that I've sold my eighth painting this year!" (I didn't sell regularly, so this was a rare occasion.)

Not looking directly at me, she said, "How nice. By the way, did you know that a new way to relax when you're tense is to place cucumber slices on the eyelids and lie quietly for awhile?"

"How nice," I echoed and went into my studio, stunned.

According to Larry Rivers' magazine biographies, his mother reacted to his work with the same enthusiasm. Okay, so I was in good company.

Later, when I announced that I was having a very prestigious show of my collages at San Francisco's Palace of the Legion of Honor, she looked up from her newspaper long enough to give me an absent smile, and turning back to the paper, she said, "Did you know that Sadie Schultz is having a show of her work at Smith's Gasoteria?"

No warm enthusiasm, no great reaction. Looking back I realize her

reactions were right. She didn't want me to get overblown with importance, overstuffed with ego. I'm sure her feeling was that mothers of artists must be conservative in their praise or their progeny would develop heads like overinflated balloons.

She was sly, too. One day I sensed she was standing in the studio entrance. She tiptoed in and stood looking over my shoulder at a drawing I was completing.

The drawing was pretty wild, but she found the one sane spot in it and said, "That's pretty. Why don't you do all the drawing like that?" How can you get miffed at this?

When I'd completed a painting, I'd show it to her. She'd quickly clamp two fingers over her nose and I'd know I'd painted a dud. Technically or otherwise, I'd painted a no-good nothing.

So, I'd gently turn the canvas to the wall, lie down on the couch and place two pieces of cucumbers on my eyelids — and relax.

Gwen Stone is an artist from the Shasta Valley. Her Passionata is featured on the front cover of this issue of the Guide.

(Reprinted from the Siskiyou Daily News)

PROGRAMS & SPECIALS AT A GLANCE

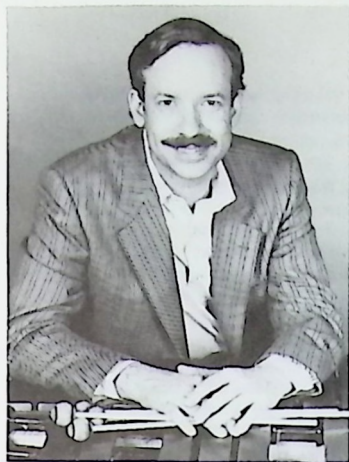


Jon Hendricks

To celebrate Black History Month, KSOR broadcasts **Black Wordsmiths** a special series of profiles of Black American writers: **Langston Hughes, Zora Neale Hurston, Dorothy West and Alice Walker**, Wednesdays at 9:30 pm.

A special Valentine from **American Jazz Radio Festival** features love songs from **Jon, Michelle and Judith Hendricks, Bob Dorough, Dianne Reeves, and Joe Williams**, Thursday, February 16 at 10:00 pm on KSOR.

Sunday	Monday	Tuesday	Wednesday
6:00 Weekend Edition	5:00 Morning Edition	5:00 Morning Edition	5:00 Morning Edition
8:00 Monitoradio	7:00 Ante Meridian	7:00 Ante Meridian	7:00 Ante Meridian
9:00 Micrologus	10:00 First Concert	10:00 First Concert	10:00 First Concert
9:30 St. Paul Sunday Morning	12:00 KSOR News	12:00 KSOR News	12:00 KSOR News
11:00 High Performance	2:00 Philadelphia Orchestra	2:00 St. Paul Chamber Orchestra	2:00 Los Angeles Philharmonic
12:00 Chicago Symphony	4:00 Fresh Air	4:00 Fresh Air	4:00 Fresh Air
2:00 Chamber Music Concerts from Ashland	4:30 Jefferson Daily	4:30 Jefferson Daily	4:30 Jefferson Daily
4:00 New Dimensions	5:00 All Things Considered	5:00 All Things Considered	5:00 All Things Considered
5:00 All Things Considered	6:30 Siskiyou Music Hall	6:30 Siskiyou Music Hall	6:30 Siskiyou Music Hall
6:00 The Folk Show	9:00 Babbitt	9:00 Joe Frank	7:00 Music Hall
8:00 Sing Out's Songbag	9:30 Madame Bovary	10:00 Ask Dr. Science	9:00 Vintage
9:00 Possible Musics including Music From Hearts of Space at 11 pm	10:00 Ask Dr. Science	10:02 Post Meridian (Jazz)	9:30 Black Wordsmiths
	10:02 Post Meridian (Jazz)		10:00 Ask Dr. Science
			10:02 Jazz Album Preview
			10:45 Post Meridian (Jazz)



Gary Burton

The Gary Burton Quintet performs a program of chamber jazz on **St. Paul Sunday Morning** Sunday, February 12 on KSOR.

Mel Torme visits **Marian McPartland's Piano Jazz** Friday, February 10 at 3:30 pm, with a repeat broadcast Saturday, February 11 at 3:00 pm on KSMF, 89.1 (Rogue Valley) KSBA, 88.5 (Coos Bay-North Bend).

The Metropolitan Opera performs Mozart's *Idomeneo* Saturday, February 25 at 10:30 am.

ay	Thursday	Friday	Saturday
Edition	5:00 Morning Edition	5:00 Morning Edition	6:00 Weekend Edition
idian	7:00 Ante Meridian	7:00 Ante Meridian	8:00 Ante Meridian
concert	10:00 First Concert	10:00 First Concert	10:00 Jazz Revisited
ews	12:00 KSOR News	12:00 KSOR News	10:30 Metropolitan Opera
elles	2:00 Music From Europe	1:30 Music from Washington	2:00 San Francisco Symphony
onic	4:00 Fresh Air	3:30 Marian McPartland's Piano Jazz	4:00 Studs Terkel
Daily	4:30 Jefferson Daily	4:30 Jefferson Daily	5:00 All Things Considered
Si;	5:00 All Things Considered	5:00 All Things Considered	6:00 Mountain Stage
ed	6:30 Siskiyou Music Hall	6:30 Siskiyou Music Hall	8:00 A Prairie Home Companion
III	9:00 Le Show	9:00 Radio Kronos	10:00 The Blues
emory	10:00 Ask Dr. Science	10:00 Ask Dr. Science	
Radio	10:02 American Jazz Radio Festival	10:02 AfroPop	
ths	12:00 Post Meridian (Jazz)	11:00 World Beat	
Science			
im			
idian			

Sunday

* by date denotes composer's birthdate

6:00 am Weekend Edition

National Public Radio's weekend news magazine with host Susan Stamberg

8:00 am Monitoradio

The weekend edition of the award-winning news magazine produced by the staff of the Christian Science Monitor.

9:00 am Micrologus

Music from medieval, renaissance and early baroque periods hosted by Ross Duffin.

**KSMF 89.1 / Rogue Valley and
and KSBA 88.5 / Coos Bay**

9:00 am - 2:00 pm Jazz Sunday The best in contemporary jazz from the station library.

2:00 pm American Jazz Radio Festival A repeat of the Thursday KSOR broadcast.

9:30 am St. Paul Sunday Morning

Local funding by Dr. Joel Tobias. Medford Thoracic Associates in Medford.

Feb 5 The Chicago Chamber Musicians perform music by Stravinsky, George Rochberg, and Brahms.

Feb 12 Bill McLaughlin welcomes the Gary Burton Quintet for a program of jazz.

Feb 19 Violinist Daniel Philips and pianist Christopher O Riley perform sonatas by Bartok and Beethoven, and O Riley performs "Ondine" from *Gaspard de la nuit* by Ravel.

Feb 26 The Kuijken Quartet performs a program of flute trios and quartets by Mozart and Haydn.

11:00 am High Performance

An exploration of the diverse art of musical performance hosted by Andre Previn.

12:00 pm Chicago Symphony Orchestra

This great American orchestra is conducted by Sir Georg Solti.

Feb 5 Sir Georg Solti conducts the Australian National Anthem, Advance Australia Fair, and the Symphony No. 9 in D by Mahler.

Feb 12 Michael Tilson Thomas conducts the *Leonore Overture No. 3* by Beethoven; the Symphony No. 3, *The Camp Meeting* by Ives; the Symphony No. 2 in e minor, Op. 27 by Rachmaninoff; and the third movement of the Symphony No. 4 by Tchaikovsky.

Feb 19 Sir Georg Solti conducts the *Russian and Ludmilla Overture* by Glinka; the Concerto for Trumpet and Orchestra by Karel Husa, with soloist Adolph Herseth; *The Miraculous Mandarin Suite* by Bartok; the Symphony No. 4

in e minor, Op. 98 by Brahms, and the scherzo from *A Midsummer Night's Dream* by Mendelssohn.

Feb 26 Kenneth Jean conducts Orchestra Variations on a Theme of Paganini, Op. 26 by Blacher; the Piano Concerto No. 2 in g minor, Op. 16 by Prokofiev, with soloist Vladimir Feltsman; and the Symphony No. 9 (New World) by Dvorak.

REGIONAL CONCERT SERIES

2:00 pm Chamber Music Concerts from Ashland

Memorable performances by world-renowned string quartets recorded live during past seasons of the Chamber Music Concerts.

Feb 5 Tokyo String Quartet performs Beethoven's Quartet No. 6 in B-flat, Op. 18, No. 6; Brahms' Quartet No. 3 in B-flat, Op. 67; and Smetana's Quartet in A minor, "From My Life."

Feb 12 Oregon String Quartet performs Haydn's Quartet in C Major, Op. 50, No. 2; Cassella's Five Pieces for String Quartet (1920); and Dvorak's Quintet for Piano and Strings in A Major, Op. 81, with guest pianist William Woods.

Feb. 19 Trio di Milano performs Mozart's Trio in C, K. 548; Ravel's Trio in A minor; and Beethoven's Trio in E-flat, Op. 70, No. 2.

Feb. 26 Lydian String Quartet performs Mozart's Quartet in G, K. 38; Bartok's Quartet No. 3; and Ravel's String Quartet in F.

FUNDING FOR PRODUCTION AND BROADCAST OF THIS MONTH'S CONCERTS IS PROVIDED BY:

Dr. Thomas Holbert of Medford
Doctors Gary and Janet Fletcher of Medford
Butler Acura & Butler Ford of Ashland

EQUIPMENT FOR RECORDING AND PRODUCTION WAS FUNDED BY A GRANT FROM

Oregon Arts Commission's
Tax Check-Off Fund

WITH MATCHING FUNDS FROM
MEMBERS OF THE
KSOR Listeners Guild

4:00 pm New Dimensions

New Dimensions features interviews with leading figures in philosophy, literature, psychology, health, politics and religion.

Program acquisition funded by Soundpeace of Ashland. Local transmission funded by grants from Dr. John Hurd of the Family Chiropractic Center, Klamath Falls; Richard Wagner, and Joyce Ward, Architects, Ashland, and The Websters, Spinners and Weavers of Guanajuato Way, Ashland.

Feb 5 Intuitive Thinking, with Lucia Capacchione. Brain researchers in recent years have discovered the vast, untapped potential of the brain's little-used right hemisphere. Lucia Capacchione has discovered that our subordinate hand is a direct channel to that potential.

Feb 12 Life, Death and Beyond: the Near-Death Experience, with Raymond Moody, Jr., M.D. More than 10 million copies of Moody's book *Life After Life* are in print, and a new paradigm has entered medical science: the Near Death Experience, or NDE. Here he speaks of how he came to discover the NDE.

Feb 19 The Contemplative Way with Tara Singh. Singh talks about the influence of J. Krishnamurti and *A Course in Miracles* on his own life, and the importance of seeking solitude in the midst of our busy lives.

Feb 26 Celebrating Partnership, with Riane Eisler and David Loye. The opposite of patriarchy is not matriarchy, but partnership. This is what we're trying to move toward today, according to Eisler and Loye, who envision partnerships as the focal point of a worldwide social revolution.

5:00 pm All Things Considered

The weekend edition of National Public Radio's award-winning nightly news magazine.

6:00 pm The Folk Show

Nancy Spencer presents a wide variety of folk music, including occasional performances by local musicians, live broadcast recordings, and more.

Partial funding provided by Gallery Obscura, Ashland.

8:00 pm Sing Out's Songbag

This program brings you a weekly topical mix of different styles of folk music. Produced and hosted by Bill Munger.

Local funding provided by Patricia Seiler and Philip Studenberg, Attorneys at Law, Klamath Falls.

9:00 pm Possible Musics

New Age music from all over the world. The program also includes:



Tokyo String Quartet

11:00 pm Music From The Hearts Of Space
Local funding by Gallery Obscura, Ashland. Additional funding for Possible Musics by the Mirdad Center, Grants Pass.

2:00 am Sign-Off



Have You Met Your Match?

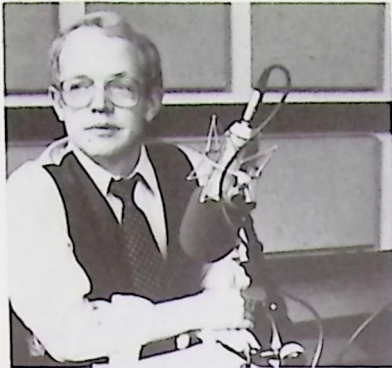
You can double or triple the value of your gift to KSOR Listeners Guild. Many companies have employee matching gift programs. To find out if your employer does, contact your company's matching gift coordinator (usually in the personnel or community relations department).

And thanks for taking the time to secure more money for your public radio station.

KSOR Listeners Guild
Attn: Gina Ing
Director of Resource Development
1250 Siskiyou Boulevard
Ashland, OR 97520
(503) 482-6301

Monday

* by date denotes composer's birthdate



Noah Adams returns to the microphones at National Public Radio to host All Things Considered

5:00 am Morning Edition

This award-winning news magazine is a lively blend of news, features and commentary on national and world affairs. Includes:

6:50 am Local and regional news

6:57 am Russell Sadler's Oregon Outlook

Local funding provided in part by The Mail Tribune and by Peter Sage of Shearson, Lehman, Hutton of Medford.

**KSMF 89.1 / Rogue Valley
and KSBA 88.5 / Coos Bay**

Morning Edition continues until 9:00 am

Local funding for 7:00-7:30, KSMF, provided by Joseph Winan's Furniture, Medford. Local funding for 7:30-8:00, KSMF provided by Perl Funeral Home and Siskiyou Memorial Park, Medford.

7:00 am Ante Meridian

Host Howard LaMere blends classical music and jazz, and the KSOR News Department presents the latest local and regional news at 7:30, 8:30, 9:00 and 9:30 am. Also:

7:37 am Star Date

Local funds by Doctors of Optometry Douglas G. Smith and Richard Nelson; the Allen Johnson Family; the Northwest Nature Shop of Ashland; and Burch and Burnett of Coquille.

8:37 am Ask Dr. Science

Local funds by the Gateways Program of Douglas Community Hospital, Roseburg.

9:57 am Calendar of the Arts

10:00 am - 2:00 pm First Concert

Your host is Pat Daly.

Feb 6 SCHUBERT: String Quartet No. 14

Feb 13 STRAVINSKY: Dances Concertantes

Feb 20 SCHUBERT: Symphony No. 5

Feb 27 HAYDN: Symphony No. 100

12:00 n KSOR News

Latest headlines, plus the weather forecast and the Calendar of the Arts.

2:00 pm The Philadelphia Orchestra

Music Director Riccardo Muti and a host of distinguished guest conductors lead this concert series.

Feb 6 Riccardo Muti conducts the Symphony No. 3 by Copland, and the Symphony No. 2 in D by Brahms.

Feb 13 Gunther Herbig conducts the Symphony No. 5 in A by Haydn; the Violin Concerto in D, Op. 35 by Tchaikovsky, with soloist Cho-Liang Lin; and *Verklarte Nacht* by Schoenberg.

Feb 20 Charles Dutoit conducts the orchestra, the Choral Arts Society of Philadelphia, and vocal soloists in *The Damnation of Faust* by Berlioz.

Feb 27 Riccardo Muti conducts the *Romeo and Juliet* Fantasy-Overture by Tchaikovsky, the Violin Concerto by Hindemith, with soloist Norman Carol; and the Symphony No. 4 in c minor by Schubert.

4:00 pm Fresh Air

Host Terry Gross interviews leading figures in politics, entertainment, letters and the arts.

4:30 pm The Jefferson Daily

KSOR's weekday report on events in southern Oregon and northern California. News, weather, and features, including Russell Sadler's Oregon Outlook. Produced by the KSOR News staff and hosted by News Director Annie Hoy. Mondays include *Thinking Ahead: Issues in Ageing* hosted by Judith Bernstein.



Terry Gross, host of Fresh Air

**KSMF 89.1 / Rogue Valley
and KSBA 88.5 / Coos Bay**

4:30 pm Fresh Air

Interviews, reviews and news headlines.
hosted by Terry Gross.

*Local funding by the Central Valley Times.
Grants Pass.*

5:00 pm All Things Considered

Robert Siegel and Rene Montagne host this
award-winning news magazine.

*Local funds by John G. Apostol, M.D., Medford;
Drs. Johnson, Nitzberg, Morris and Collins of
Southern Oregon Family Practice Group,
Ashland; Earl H. Parrish, M.D., Medford;
Computerland of Medford; and Hardin Optical
of Bandon.*

**KSMF 89.1 / Rogue Valley
and KSBA 88.5 / Coos Bay
6:30 pm The Jefferson Daily**

A repeat of the 4:30 broadcast on KSOR.

6:30 pm Siskiyou Music Hall

Feb 6 SAINT-SAENS: Violin Sonata No. 1

Feb 13 HAYDN: Organ Concerto No. 2 in D

Feb 20 GRIEG: Piano Concerto

Feb 27 NIELSEN: Symphony No. 5

**KSMF 89.1 / Rogue Valley
and KSBA 88.5 / Coos Bay**

9:00 pm Siskiyou Music Hall continues
with classical music until 2:00 am

9:00 pm Babbitt

Ed Asner and Nan Martin as George and Myra
Babbitt head an all-star Hollywood cast in this
29-part adaptation of Sinclair Lewis' classic
novel. The cast also includes Amy Irving, Marsha
Mason and Michael York.

Feb 6 Babbitt becomes active with the
Zenith Street Traction Company, but then
discovers and dishonest employee in his own
realty company.

Feb 13 While in Chicago, Babbitt runs into
Sir Gerald Doak of Nottingham, England, but
this meeting is overshadowed by the sudden
appearance of Babbitt's friend, Paul Riesling.

Feb 20 Babbitt is elected vice president of
the Boosters' Club. Paul Riesling, though, is in
serious trouble.

Feb 27 With his wife and daughter gone,
and his good friend Paul in prison, Babbitt finds
his life ever more lonely and monotonous.

9:30 pm Madame Bovary

Gustave Flaubert's masterpiece is interpreted
by Seattle's Globe Radio Repertory Company.

Feb 6 While the rustic citizens of Yonville
celebrate their Agricultural Fair, the wealthy
Rodolphe plies Emma with sweet words
of romance.

Feb 13 Aided by Homais, the conniving
pharmacist, Emma convinces Charles to perform
a foolish operation in the hope of advancing his
medical career and her own social ambitions.

Feb 27 Rodolphe, who has no intention of
marrying Emma, breaks off their affair. Emma
collapses and nearly dies.

10:00 pm Ask Dr. Science

Craziness from the Duck's Breath Mystery
Theatre.

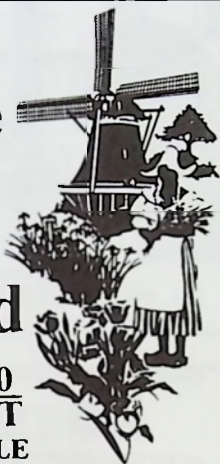
*Local funding provided by the Gateways
Program of Douglas Community Hospital
in Roseburg.*

10:02 pm Post Meridian

Great jazz for the late night. Call in your
requests!

2:00 am Sign-Off

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Tuesday

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- 5:00 am Morning Edition
6:50 am Regional News
6:57 am Russell Sadler's Oregon Outlook

KSMF 89.1 / Rogue Valley
and KSBA 88.5 / Coos Bay
Morning Edition continues until 9:00 am

- 7:00 am Ante Meridian
Regional News: 7:30, 8:30, 9:00 and 9:30 am,
plus:

- 7:37 am Star Date
8:37 am Ask Dr. Science
9:57 am Calendar of the Arts

- 10:00 am - 2:00 pm First Concert
Feb 7 HANDEL: Water Music
Feb 14 TCHAIKOVSKY:
Feb 21 COPLAND: *Billy the Kid* Suite
Feb 28 SCHUBERT: Sonata for arpeggione



12:00 n KSOR News

Headlines, weather forecast and the Calendar of the Arts.

2:00 pm The St. Paul Chamber Orchestra

Now in its 20th season, the St. Paul Chamber Orchestra is under the joint direction of Christopher Hogwood, John Adams, and Hugh Wolff.

Feb 7 JoAnn Falletta conducts the Overture to *Don Giovanni*, by Mozart; the Sinfonia in C by Marianne Martines; the Suite in a minor by Telemann; the Concerto in C for Sopranino Recorder and Strings by Vivaldi, with soloist Michala Petri; and the Suites Nos. 2 and 3 from the Water Music by Handel.

Feb 14 Christopher Hogwood conducts the Overture to *The Barber of Seville* by Rossini; *Nights in the Gardens of Spain* by Falla, with pianist Alicia de Larrocha; the *Rapsodica Sinfonica* by Joaquin Turina; and the Symphony in D by Juan Crisostomo Arriaga.

Feb 21 Nicholas McGegan conducts the Concerto Grosso in D, Op. 6 No. 5, and the Concerto Grosso in A, Op. 6 No. 11 by Handel; the Flute Concerto in D minor by C.P.E. Bach, with soloist Julia Bogorad; and *The Enchanted Forest* by Francesco Geminiani.

Feb 28 Hugh Wolff conducts *Le Tombeau de Couperin* by Ravel; the *Elegie*, Op. 24 by Faure; the Cello Concerto No. 1 in a minor, Op. 33 by Saint-Saens, with soloist Lynn Harrell; and the Symphony No. 86 in D by Haydn.

4:00 pm Fresh Air

Award-winning interviewer Terry Gross talks to leading figures in politics, entertainment and the arts.

KSMF 89.1 / Rogue Valley
and KSBA 88.5 / Coos Bay

4:30 pm Fresh Air continues until 5:00 pm
Local funding by Northwest Food Co.,
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4:30 pm The Jefferson Daily

KSOR's weekday report on events in southern Oregon and northern California. Hosted by KSOR News Director Annie Hoy.

5:00 pm All Things Considered

Local funds by John G. Apostol, M.D., Medford; Drs. Johnson, Nitzberg, Morris and Collins, Southern Oregon Family Practice Group, Ashland; Earl H. Parrish, M.D., Medford; Computerland of Medford; and Hardin Optical of Bandon.

KSMF 89.1 / Rogue Valley

and KSBA 88.5 / Coos Bay

6:30 pm The Jefferson Daily

A repeat of the 4:30 broadcast on KSOR.

6:30 pm Siskiyou Music Hall

Feb 7 STAMITZ: Concerto in G for Flute and Oboe

Feb 14 BERNSTEIN: Themes from *West Side Story*

Feb 21 HAYDN: String Quartet Op. 76, No. 3

Feb 28 BOCCHERINI: Guitar Quintet No. 6

KSMF 89.1 / Rogue Valley

and KSBA 88.5 / Coos Bay

9:00 pm Siskiyou Music Hall continues
with classical music until 2:00 am

9:00 pm Joe Frank: Work In Progress

Writer and radio artist Joe Frank, whose work has been described as "inner space poetry" and "a chronicle of the American psyche" brings a new series of audio creations to your radio.

Feb 7 Thank You, You're Beautiful While a woman tells her former lover the truth about their relationship, Joe Frank addresses a rally and engages in absurd reflections.

Feb 14 In the Middle Of Nowhere Part One. This is a drama about the interrelationship among a French ambulance driver, a Bible salesman, the owner of a roadhouse, a stripper and an angel.

Feb 21 In the Middle Of Nowhere Part Two. Bud strikes up a friendship with Charlayne, the dancer, and tells two conflicting stories about his father's death.

Feb 28 In the Middle of Nowhere Part Three. At the garbage dump, Ray reveals his love to Charlayne, and his dream of their life together.

10:00 pm Ask Dr. Science

Produced by the Duck's Breath Mystery Theatre.

Local funding by the Gateways Program of Douglas Community Hospital, Roseburg.

10:02 pm Post Meridian

All kinds of jazz.

2:00 am Sign-Off

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Wednesday

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5:00 am Morning Edition

6:50 am Regional News

6:57 am Russell Sadler's Oregon Outlook

**KSMF 89.1 / Rogue Valley
and KSBA 88.5 / Coos Bay**

Morning Edition continues until 9:00 am

7:00 am Ante Meridian

Host Howard LaMere blends classical music and jazz, and KSOR's News staff presents the latest local and regional news at 7:30, 8:30, 9:00 and 9:30 am, plus:

7:37 am Star Date

8:37 am Ask Dr. Science

9:57 am Calendar of the Arts

10:00 am First Concert

Feb 1 CHOPIN: Piano Concerto No. 2

Feb 8 BEETHOVEN: Symphony No. 8

Feb 15 LISZT: Sonata in b minor

Feb 22 BERLIOZ: *Harold in Italy*

12:00 n KSOR News

Headlines, weather and the Calendar of the Arts.

2:00 pm The Los Angeles Philharmonic

Broadcast concerts under the Direction of Andre Previn.

Feb 1 Simon Rattle conducts Variations on a Theme of Frank Bridge, Op. 10 by Britten; the Violin Concerto in d minor, Op. 47 by Sibelius, with soloist Alexander Treger; the Ebony Concerto by Stravinsky, with clarinetist Lorin Levee; *Prelude, Fugue and Riffs* by Bernstein; and Paul Whiteman's arrangement of "Nobody's Sweetheart," "After You've Gone," and "Dardanella."

Feb 8 Andre Previn conducts the Symphony No. 29 in A, K. 201 by Mozart; three excerpts from *Wozzeck* by Berg, with soprano Elisabeth Soderstrom; Haydn's Symphony No. 26 in d minor; and the closing scene from *Capriccio* by Strauss.

Feb 15 Andre Previn conducts the *Sinfonia da Requiem*, Op. 20 by Britten; and A German Requiem, Op. 45 by Brahms.

Feb 22 Esa-Pekka Salonen conducts the Serenade for Winds, Op. 7 by Richard Strauss; *Verklarte Nacht* by Schoenberg; and the Symphony No. 5 by Sibelius.

4:00 pm Fresh Air

Host Terry Gross talks with leading figures in politics, literature, entertainment and the arts.

**KSMF 89.1 / Rogue Valley
and KSBA 88.5 / Coos Bay**

4:30 pm Fresh Air continues until 5:00 pm

Local funding by Northwest Food Co.,
Medford and White City.

4:30 pm The Jefferson Daily

KSOR's weekday report on events in southern Oregon and northern California. News, weather, and features. Hosted by KSOR News Director Annie Hoy.

5:00 pm All Things Considered

Local funds by John G. Apostol, M.D., Medford; Drs. Johnson, Nitzberg, Morris and Collins, Southern Oregon Family Practice Group, Ashland; Earl H. Parrish, M.D., Medford; Computerland of Medford; and Hardin Optical of Bandon.

**KSMF 89.1 / Rogue Valley
and KSBA 88.5 / Coos Bay**

6:30 pm The Jefferson Daily

A repeat of the 4:30 broadcast on KSOR.

6:30 pm Siskiyou Music Hall

Feb 1 MOZART: String Quartet No. 17 No. 17 ("The Hunt")

Feb 8 RESPIGHI: *Church Windows*

Feb 15 MENDELSSOHN: Symphony No. 5 ("Reformation")

Feb 22 BARTOK: Music for Strings, Percussion and Celeste

7:00 pm Music Memory

An annual project with area schools designed to introduce students to concert music. Educators are invited to contact KSOR for information on participating in Music Memory.

Local funding by Hampton Holmes Realty, Ashland.

Feb 1 DEBUSSY: *Prelude to the Afternoon of a Faun*

Feb 8 IVES: "Putnam's Camp"

Feb 15 ELLINGTON: "Subtle Lament"

Feb 22 DAVIDOVSKY: *Synchronisms No. 6*

**KSMF 89.1 / Rogue Valley
and KSBA 88.5 / Coos Bay**
9:00 pm Siskiyou Music Hall continues
with classical music until 2:00 am

9:00 pm Vintage Radio

Highlights of the best — and worst — of drama and entertainment in radio's "Golden Age." Your host is Stu Burgess.

Local broadcast funded by Arnold David Breyer, Attorney at Law, Mt. Shasta.

9:30 pm Black Wordsmiths

This special series for February, Black History Month, profiles great Black American writers.

Feb 1 Langston Hughes Hughes had a tremendous impact on American literature from the Harlem Renaissance in the 1920s to the present.

Feb 8 Zora Neale Hurston Folklorist, anthropologist and novelist, Hurston wrote primarily about the Black Southern and

Caribbean experience. She was the most prolific Black woman writer between 1920 and 1950.

Feb 15 Dorothy West West is the last surviving member of the Harlem Renaissance, and remains famous for her short stories and novels.

Feb 22 Alice Walker Walker is an author, poet and editor, and, in 1983, became the first Black woman to win the Pulitzer Prize for Literature for her novel *The Color Purple*.

10:00 pm Ask Dr. Science

Zaniness from the Ducks Breath Mystery Theatre.

10:02 pm Jazz Album Preview

A weekly look at the newest and the best in jazz.

10:45 pm Post Meridian

More jazz for the night time.

2:00 am Sign-Off

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Thursday

* by date denotes composer's birthdate

5:00 am Morning Edition

6:50 am Regional News

6:57 am Russell Sadler

KSMF 89.1 / Rogue Valley
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Morning Edition continues until 9:00 am

7:00 am Ante Meridian

Host Howard LaMere blends classical music and jazz, and the KSOR News staff presents the latest local and regional news at 7:30, 8:30, 9:00 and 9:30 am, plus:

7:37 am Star Date

8:37 am Ask Dr. Science

9:57 am Calendar of the Arts

10:00 am - 2:00 pm First Concert

Feb 2 HAYDN: Symphony No. 86 in D

Feb 9 TCHAIKOVSKY: Violin Concerto

Feb 16 BACH: Partita in c minor

Feb 23 SCHUMANN: Humoresque

12:00 n KSOR News

Headlines, weather and the Calendar of the Arts.

2:00 pm Music From Europe

A series of performances by great European orchestras.

Feb 16 Claudio Abbado conducts the Berlin Philharmonic in Janacek's Sinfonietta; Uri Segal

conducts L'Orchestre de la Suisse Romande in the Piano Concerto No. 1 by Villa-Lobos, with soloist Nelson Freire, and Zubin Mehta conducts L'Orchestre de Paris in Mahler's Symphony No. 1.

Feb 9 Vladimir Valek conducts the Czech Philharmonic in Dvorak's Violin Concerto in a minor, Op. 53, and Simon Rattle conducts the Berlin Philharmonic in Mahler's Symphony No. 6 in a minor.

Feb 16 Ton Kooperman conducts the Amsterdam Baroque Orchestra in Bach's Brandenburg Concerto No. 1; James Conlon and the Rotterdam Philharmonic with violinist Dimitri Sitkovetsky perform Tchaikovsky's Violin Concerto; Janos Kulka conducts the Hungarian Radio Symphony in the Symphony No. 49 by Haydn, and Neville Marriner conducts the Stuttgart Radio Symphony in Haydn's Symphony No. 3 ('Rhenish').

Feb 23 Various European radio symphonies perform music by Stravinsky, Prokofiev, Ignace Jane Paderewski, and Sibelius.

4:00 pm Fresh Air

Host Terry Gross welcomes leading figures in the arts, literature, politics and entertainment.

KSMF 89.1 / Rogue Valley
and KSBA 88.5 / Coos Bay

4:30 pm Fresh Air continues until 5:00 pm

Local funding by Northwest Food Co.,

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C H E C K O F F F O R



THE *ENJOYABLE* PART OF THE OREGON TAX RETURN

4:30 pm The Jefferson Daily

KSOR's weekday report on events in southern Oregon and northern California, hosted by KSOR News Director Annie Hoy. News, weather, and features, including Russell Sadler's Oregon Outlook.

5:00 pm All Things Considered

Local funds by John G. Apostol, M.D., Medford; Drs. Johnson, Nitzberg, Morris and Collins, Southern Oregon Family Practice Group, Ashland; Earl H. Parrish, M.D., Medford; Computerland of Medford; and Hardin Optical of Bandon.

**KSMF 89.1 / Rogue Valley
and KSBA 88.5 / Coos Bay**

**6:30 pm The Jefferson Daily
(Repeat of 4:30 broadcast on KSOR.)**

6:30 pm Siskiyou Music Hall

Feb 2 BEETHOVEN: Piano Concerto
No. 5 ("Emperor")

Feb 9 SCHUMANN: *Kreisleriana*

Feb 16 FAURE: *Requiem*

Feb 23 BEETHOVEN: Symphony No. 6
("Pastorale")

**KSMF 89.1 / Rogue Valley
and KSBA 88.5 / Coos Bay**

**9:00 pm Siskiyou Music Hall continues
with classical music until 2:00 am**

9:00 pm Le Show

Harry Shearer's outrageous weekly comedy program from KCRW in Santa Monica. Shearer mixes music with comedy and satire.

10:00 pm Ask Dr. Science

Late night nuttiness.

10:02 pm American Jazz Radio Festival

A weekly series of jazz in performance, produced by NPR.

Feb 2 Rhythm and blues queen Ruth Brown fires up the 20/20 club in Manhattan, along with blues guitarist Little Milton.

Feb 9 This program of Latin-influenced music features the Latin jazz quintet Salsamba, and Nueva Tango master Astor Piazzolla.

Feb 16 This AJRF valentine features love songs by Michelle Hendricks, Jon Hendricks, Judith Hendricks, Bob Dorough, Dianne Reeves, and Joe Williams.

Feb 23 Bassist Harvie Swartz is featured, first in duets with vocalist Sheila Jordan, then with the fusion band Urban Earth.

12:00 m Post Meridian

The best in jazz. Call in your requests.

2:00 am Sign-Off

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You can have the KSOR GUIDE sent directly to your home or business every month. Subscribe and become a member of the KSOR Listeners Guild. Your membership provides you an effective channel for input on KSOR's programming, policy, etc. It also guarantees you voting privileges on important station matters, preferred ticket prices at special events — and of course, your own subscription to the **KSOR GUIDE**.

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Friday

* by date denotes composer's birthdate

5:00 am Morning Edition

Includes regional news at 6:50, and Russell Sadler's Oregon Outlook at 6:57 am.

**KSMF 89.1 / Rogue Valley
and KSBA 88.5 / Coos Bay**
Morning Edition continues until 9:00 am

7:00 am Ante Meridian

Regional news at 7:30, 8:30, 9:00 and 9:30 am, plus:

7:37 am Star Date

8:37 am Ask Dr. Science

9:57 am Calendar of the Arts

10:00 am - 2:00 pm First Concert

Feb 3 RACHMANINOV: Piano Concerto No. 3

Feb 10 BACH: Suite No. 3 for cello solo

Feb 17 MOZART: Piano Concerto No. 21 in C

Feb 24 SHOSTAKOVICH: Symphony No. 5

12:00 n KSOR News

Headlines, weather and the Calendar of the Arts.

1:30 pm Music from Washington

Concerts recorded in the nation's capital.

Feb 3 Pianist Jeremy Menuhin performs music by Bach, Beethoven, Debussy and Schubert.

Feb 10 The New York Vocal Arts ensemble performs a program evoking Schubert's Vienna.

Feb 17 Pianist Santiago Rodriguez performs music by Mozart, Chopin, Falla, Liszt, and Phillip Lambro.

Feb 24 Clarinetist Charles Stier, alto saxophonist Gary Louie, and pianist William Bloomquist perform works by Robert Muczynski, William Albright, Schumann, Rachmaninov, Stravinsky, Ravel and Mendelssohn.

3:30 pm Marian McPartland's Piano Jazz

Hosted by Marian McPartland, this series encompasses the full range of jazz piano. Each week features McPartland in performance and conversation with famous guest artists who discuss their careers and the subtle nuances of jazz. (Repeated on KSMF and KSBA Saturdays at 3:00 pm).

Local broadcast made possible by Jackson County Federal Savings and Loan.

Feb 3 Herbie Hancock, known as a master of both acoustic piano and electronic keyboards, plays solo on his own "Chan's Song," and a duet with Marian of "That Old Black Magic."

Feb 10 Mel Torme sings and plays "Too Late Now," and Marian plays two Torme compositions, "Born to Be Blue," and "Stranger in Town."

Feb 17 Carmen McRae the great jazz vocalist, actually began her career as a pianist, and she joins Marian for duets of "As Time Goes By," and "Blues."

Feb 24 Dave Grusin composed the soundtracks for a number of TV and film favorites, and is one of the forces behind GRP records. He solos on his "Theme from 'St. Elsewhere'" and joins Marian for a duet version of "I Remember April."

**KSMF 89.1 / Rogue Valley
and KSBA 88.5 / Coos Bay**

4:30 pm Fresh Air

Terry Gross provides interviews, reviews and news headlines until 5:00 pm.

4:30 pm The Jefferson Daily

KSOR's weekday report on events in southern Oregon and northern California.



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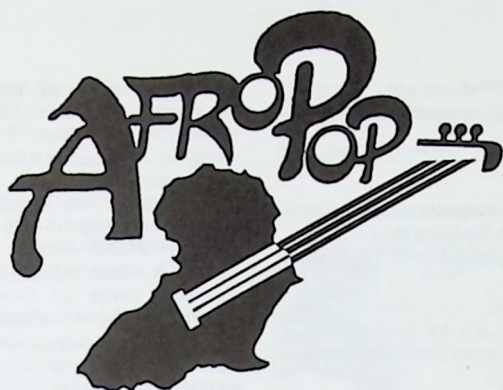
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5:00 pm All Things Considered

Local funds by John G. Apostol, M.D., Medford;
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of Bandon.

**KSMF 89.1 / Rogue Valley
and KSBA 88.5 / Coos Bay**

6:30 pm The Jefferson Daily
Repeat of the 4:30 broadcast on KSOR.

6:30 pm Siskiyou Music Hall

Feb 3 SCRIABIN: *Poem of Ecstasy*
Feb 10 DVORAK: *Serenade for Strings*
Feb 17 BRAHMS: *Ballades, Op. 10*
Feb 24 BACH: *Brandenburg Concerto No. 5*

9:00 pm Radio Kronos

A series of concerts by the Kronos String Quartet, one of the world's premiere ensembles devoted to the performance of 20th century music.

**KSMF 89.1 / Rogue Valley
and KSBA 88.5 / Coos Bay**

10:00 pm Siskiyou Music Hall continues
with classical music until 2:00 am

10:00 pm Ask Dr. Science

A Friday night dose of Duck's Breath humor.

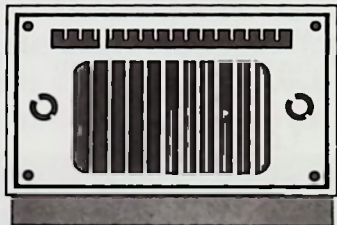
10:02 pm AfroPop

From National Public Radio, this weekly series will introduce you to the exciting, infectious music of contemporary Africa. Host Georges Collinet, from Cameroon, is a veteran broadcaster whose programs are heard regularly by more than 80 million listeners throughout Africa.

11:00 pm World Beat

Host Chris Wood presents reggae, soca, zouk, afropop, highlife, Brazilian pop, calypso, *nueva cancion* and all kinds of other great pop music from around the world. An upbeat end to your week.

2:00 am Sign-Off



S U P P O R T
PUBLIC RADIO

Saturday

* by date denotes composer's birthdate

6:00 am Weekend Edition

NPR's weekend news magazine, hosted by Scott Simon. Includes:

7:37 am Star Date

**KSMF 89.1 / Rogue Valley
and KSBA 88.5 / Coos Bay**

Weekend Edition continues until 10:00 am

8:00 am Ante Meridian

Jazz and classical music for your Saturday morning, along with features and an occasional surprise. Includes:

9:00 am Calendar of the Arts

9:30 am Duck's Breath Homemade Radio

Saturday morning madness from the crazy Duck's Breath gang.

10:00 am Jazz Revisited

Funding for local broadcast is provided by Gregory Forest Products in Glendale and its Veneer Plant in Klamath Falls.



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Feb 4 Height of the Big Band Period Recordings by Count Basie, Duke Ellington, Woody Herman and other major bands.

Feb 11 Extended Recordings Longer-than-usual recordings with Red Norvo, Louis Armstrong, and the Dorsey Brothers. (Note: due to the early opera air time, this week's program will begin at 9:30 am).

Feb 18 One More Time The same tunes recorded twice by Duke Ellington, Lionel Hampton and Joe Sullivan.

Feb 25 Accompaniments Singers and pianists accompanied by a variety of individuals and back-up groups.

**KSMF 89.1 / Rogue Valley
and KSBA 88.5 / Coos Bay**

10:00 am Car Talk

The Tappet Brothers (Tom and Ray Magliozzi) mix wisecracks with expert automotive advice. Local funding from Ed's Associated Tire, Medford.

11:00 am Vintage Jazz

2:00 pm Vintage Jazz at the Vineyard

A series of live performances by traditional jazz greats.

3:00 pm Marian McPartland's Piano Jazz

A repeat of Friday's broadcast.

10:30 am Metropolitan Opera

Local funding by Sun Studs, Roseburg.

Feb 4 Il Barbiere di Siviglia by Rossini. Ralf Weikert conducts, and the cast includes Ann Murray, Frank Lopardo, and Thomas Hampson.

Feb 11 Don Carlo by Verdi. James Levine conducts, and the cast includes Margaret Price, Tatiana Troyanos, and Ruggero Raimondi. (Note: This week's broadcast begins at 10:00 am.)

Feb 18 Lucia di Lammermoor by Donizetti. Edoardo Muller conducts, and the cast includes Mariella Devia, Luis Lima, Gino Quilico and Gwynne Howell.

Feb 25 Idomeneo by Mozart. David Stivender conducts, and the cast includes Carol Vaness, Marvix Martin, and Frederica von Stade.

2:00 pm San Francisco Symphony

Herbert Blomstedt is Music Director and conductor.

Feb 4 Michael Tilson Thomas conducts Mahler's Symphony No. 3 in d minor, with mezzo-soprano Florence Quivar, and the Women of the San Francisco Symphony Chorus, as well as the San Francisco Boys Chorus.

Feb 11 Paavo Berglund conducts the Symphony No. 4 by Joonas Kokkonen; the Piano Concerto in a minor by Grieg, with soloist Emile Naoumoff; and the Beethoven Symphony No. 4 in B-flat, Op. 60.

Feb 18 Paavo Berglund conducts the Symphony No. 92 in G ("Oxford") by Haydn; *Scheherazade* by Ravel, with mezzo-soprano Claudine Carlson; and the Symphony No. 1 in e minor by Sibelius.

Feb 25 Herbert Blomstedt conducts the Overture to *Peter Schmolli and His Neighbors* by Weber; two works by Hindemith, *Trauermusik* with violist Geraldine Walther and *Symphonic Metamorphoses on Themes by Weber*; and the Symphony No. 4, Op. 29 by Nielsen.

4:00 pm The Studs Terkel Almanac

The weekly best of Studs' daily Chicago broadcast features interviews, readings, and occasional surprises. Produced by WFMT, Chicago.

Feb 4 Studs talks with author Eduardo Galeano about his trilogy, *Memory of Fire*.

Feb 11 Jazz vocalist Sheila Jordan talks about her new record *The Crossing*.

Feb 18 Randy Shilts talks about his book about the AIDS crisis, *And the Band Played On*.

Feb 25 Studs talks with Bill Crawford, co-author with Gene Fowler of an entertaining history of radio station operating from Mexico, *Border Radio*.

5:00 pm All Things Considered

6:00 pm Mountain Stage

Larry Groce hosts this weekly live concert broadcast from West Virginia, featuring all kinds of music, comedy, and other surprises.

Feb 4 The reunited Dillards and folk singer Steve Gillette are guests.

Feb 11 The New Grass Revival, Norman and Nancy Blake, and the Italian guitarist Pepino D'Agostino are featured.

Feb 18 Larry Groce welcomes singer John White, Jr., and singer/songwriter Steve Gillette.

Feb 25 Larry Groce welcomes jazz pianist Mr. B., singer/songwriter Mike Cross, Celtic singer/songwriter Pete Coe, and the new acoustic sounds of Maura O'Connell with Russ Barenburg and Jerry Douglas.

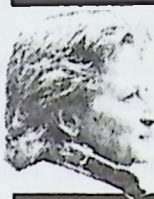
8:00 pm A Prairie Home Companion

The news from Lake Wobegon continues. Funding for local broadcast provided in part by The Medford Mail Tribune and Mid-Oregon Printing of Roseburg.

10:00 pm The Blues

Your host is Mick Eaton.

2:00 am Sign-Off



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Sky River

Night ride under the August sky.
High above the Harney Basin lights
you stop the car to praise
the salt scatter of stars
and the white spill of the Milky Way.
You tell me, teacher, that the Chinese
call that flow Sky River.
Below that vast glow
we stand small in the desert cold,
glad of each other's hands.

The Old Ones said it takes three days
for the ghost to cross the sky,
walking west, the way the sun goes.
But how, you ask, shall we cross
that whitewater, Sky River?

Each path is practice.
And rock to rock on the desert slope,
or the lava flow,
I've let my footsteps fall in yours,
dear dancer, following your way,
seeing the grace your crossing will be:
balanced in the heart of the flow;
stone to shining stone,
star to star.

— *for Mel Aikens*

Patterned Ground

Plowed ground holds promise.
So we walk the Agate Desert firebreak,
searching the turned earth
for chunks of light,
stone grown transparent.
Wind-lifted, sparks
could still jump this strip.
We walk well apart, eyes down.

When we walk on cobbles
the size of the heart,
you call it patterned ground.
You show me the low places
that hold summer rain.
Explain how a hollow
deepens itself over time,
paved with stones that surface
as the earth washes down.

We know those summer storms.
The hard clouds
that break on the Cascades.
The thunder.
Sudden rain.
The violence
that makes enclosure.
The quiet place.

We sit down in the oval
to share our treasures:
eyes of agate, jasper
blood-red on the palm.
Close in the soul's small home.
Where water gathers.
Where stones rise.
Even stones.

— for Jean Vondracek

Siletz Meditation

The mansions on the spit
and the mansions in the water merge
like chromosomes unable to divide,
houses on the sand, black and flat,
a backdrop of abandonment
for a play with no cast.

Crouched in the arrow grass
with binoculars,
I am the audience.

And this is the center:
a heron, like a Zen adept,
balances on one stilt
in the tide flat,
and stares, hour after hour,
at its own long reflection
in the water.

Or, white vampire,
does it see through its own image,
the mirrored sky
and the sun underwater?

Angel of Death, bad promise,
it canopy-feeds with wings outstretched
in fearful symmetry,
white-robed nun waiting with iron rule
for the child who can no longer be still.
For what moves is doomed.
And beneath its trance
paralysis spreads like a poison
in the water, white and bitter.
The crab forgets its legs.
The sculpin does not breathe.

Silence presses down like a glass.
 The salt marsh is a clear saline drop
 between slide and coverslip,
 lit from below.
 I see, as through a microscope,
 as in fever, small things grow larger.
 The Zen archer shoots.
 The arrow-bill finds its mark.
 The neck snakes back
 as if it had not moved.
 As if death is an illusion.
 But that beak scissors my heart.
 For I see the world to come:
 White angels guard an endless afternoon.
 Sky mirrors water.
 Nothing stirs.

Ashland writer **Nan Hannon** won first prize in the 1988 *Visionaries* Science Fiction Contest. She also won first prize in the 1988 Oregon State Poetry Association Competition for the poem "Sky River," included here. Her poems and shorts stories have been widely published. Hannon is curator of Southern Oregon Historical Society's Chappell Swedenburg Museum.

Typewritten, double-spaced manuscripts, accompanied by a biographical note and a stamped self-addressed envelope, should be sent to Vince & Patty Wixon, c/o KSOR GUIDE, 1250 Siskiyou Blvd., Ashland, OR. Please allow two to four weeks for reply.

We encourage local authors to submit original prose and poetry for publication in the GUIDE. We ask that you submit no more than four poems at one time, with no poem longer than 100 lines, and prose of up to 1,500 words. Prose can be fiction, anecdotal or personal experience.

Politics and the Arts

(continued from page 18)

even the most optimistic of expectations!" The new investment of state dollars in 1987 told corporations, foundations, and individuals that the arts are essential and a sound investment of taxpayers' money. The 12 organizations that have participated in the program have more than met the required dollar match, and they tell impressive stories of expanded membership, new corporate contributions, and increased travel as they reach audiences throughout the state. In southern Oregon, the Britt Festivals and the Oregon Shakespearean Festival were recipient organizations in the 1987-89 biennium.

But the arts cannot afford to become complacent with the political good fortune during Governor Goldschmidt's term. The legislature is ultimately responsible for the state budget. There will be 19 new legislators in the 1989 Legislative Assembly, men and women who are new to the political process and to the activity surrounding the special-interest demands upon limited resources. The arts must always educate and advocate for their issues.

Thomas Mann's statement quoted above is a strong slogan adopted by many organizations who work for increased funding and enlightened arts policies in this country. It is a slogan which Oregon Advocates for the Arts recommends to all Oregonians interested in the future of the arts in this state.

In the last ten years, arts advocacy has become recognized as an appropriate expression of state citizenship. Advocacy is simply the willingness to stand up for what you believe and to talk to others to convince them of your cause. Legislators are not "experts" on

all issues, and so they look to their constituents to make the argument for the value of the arts in their legislative districts. That is an easy task in southern Oregon with the economic impact of the Oregon Shakespearean Festival and the Britt Festivals.

The Governor has been supportive of our cause. Our task is always to convince others, specifically 90 Oregon legislators, that the arts contribute to Oregon's future and deserve support. Yet many Oregonians who work diligently for social causes and for increasing government support of their own programs question why the arts need state funding. Shouldn't ticket sales pay the costs? Shouldn't artists depend on the free market to support their work? Perhaps the more difficult task in arts advocacy is the education of our own arts constituency to accept the notion of government support for the arts and, more practically, to understand that our legislators need to be informed.

The responsibility for "making the case" lies with advocates who love and respect what the arts can do for society and specifically for Oregon. To succeed with our cause, we must see continued improvement in the quality of our programs and more accessibility to the arts for every Oregonian. That is what government can do: demand excellence and insure accessibility.

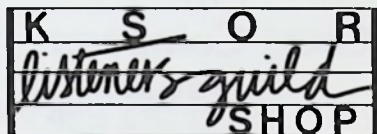
Elaine Young has been executive director of Oregon Advocates for the Arts since early 1986. She moved to Oregon from upstate New York in 1981, taking her first position in Oregon as an assistant project manager for an Oregon Public Broadcasting telecommunications grant. She lives in Salem.

ARTS EVENTS

For more information about arts events, listen to the KSOR Calendar of the Arts broadcast weekdays at 10 and noon.

- 1 & 2 Exhibit: Collage - The Layered Look Traveling Show. 9-4 Mon-Fri and by special appointment
Eden Hall Gallery
Southwestern Oregon Community College
(503) 888-2525 Coos Bay
- 1 thru 5 Exhibit: UCC Student and Faculty Show.
Gallery hours: Mon-Fri 1 - 5 pm
Art Gallery, Whipple Fine Arts Building
Umpqua Community College
(503) 440-4600 Roseburg
- 1 thru 5, 8 thru 12 Theatre: "The Dining Room" directed by Russell Lloyd
Closed Mon-Tues. Curtain 8:15 pm
Sunday Matinee 2:30 pm
The Barnstormers Little Theatre Group
112 N.E. Evelyn
(503) 479-3557 Grants Pass.
- 1 3, 4, 9-11 Theatre: "Orphans," by Lyle Kessler. (Contains adult language and subject matter.) Production of Encore Presenters, Inc. Feb 1 and 9 7:00 pm
Feb 3, 4, 10, 11 8:00 pm
Main Harbor Hall Auditorium
325 E. 2nd Street
(503) 347-4404 Oldtown Bandon.
- 1 thru 28 Exhibit: Prints from the Museum Collection, Northwest & Oregon Galleries
Coos Art Museum, 235 Anderson Avenue
(503) 267-3901 Coos Bay
- 1 thru Mar 31 Exhibit: "Art of the Orient: The Paul Zundel Collection"
Schneider Museum of Art
Southern Oregon State College
(503) 482-6245 Ashland.
- 3 thru 5 Winter Wine, Food & Art Festival "A Taste of Ashland"
Ashland Chamber of Commerce
110 E. Main Street
(503) 482-3486 Ashland.
- 3 thru 21 Exhibit: Textile Works, "The Old Ones" by Joy Gladding
Reception Feb 21, 7-9 pm
Wiseman Gallery
Rogue Community College
3345 Redwood Highway
(503) 479-5541 Grants Pass.

Six Young Musicians ranging in age from 14 to 18, will converge on Ashland in early February to vie for the top prize in the sixteenth annual **Young Artist Competition** sponsored by the Rogue Valley Symphony. This year's finalists, screened from contestants throughout Oregon and southern Washington, will play Mendelssohn, Mozart, Shostakovich, and Beethoven on piano, flute, cello, oboe, and violin. The program takes place in Southern Oregon State College's Music Recital Hall on Saturday evening, **February 4, at 7:30 p.m.** and is free to the public.



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- 3 thru 25 **Exhibit: New Guinea Paintings**
Ruth Hickoks Shubert, artist
Rogue Valley Art Association
Rogue Gallery, 40 South Bartlett
(503) 772-8118 Medford.
- 4 **Program: "Fossil Mollusks of Coastal Oregon"** by Hazel Colgrove.
3 p.m. Bandon Storm Watchers
Bandon Community Center in the city park
(503) 347-3983 Bandon.
- 5 **Concert: The Prazak Quartet from Czechoslovakia.** 3 pm. Music Recital Hall
Southern Oregon State College
(503) 482-6331 Ashland.
- 7 **Lecture: Indiana Jones Photography**
Lecture by Michael Nichols 7:30 pm
Windmill's Ashland Hills Inn
2525 Ashland Street
(503) 482-8310 Ashland.
- 10 and 11 **Workshop. Learn to Draw, Level II** (Prerequisite Level I)
Fri 1-5 pm, Sat 12-5 pm, Room 3, Eden Hall
Southwest Oregon Community College
(503) 888-2525 Coos Bay
- 11 **Program: "Trip on the Oregon Trail"**
Slides by Lynn Kindred
3:00 pm Bandon Storm Watchers
Bandon Community Center in the city park
(503) 347-3983 Bandon.
- 13 thru Mar. 3 **Exhibit: Coos County Women's Art Exhibition**
9-4 Weekdays and by special appointment
Eden Hall Gallery
Southwest Oregon Community College
(503) 888-2525 Coos Bay
- 16 thru 19, 24 thru 26 **Theatre:**
"Oresteia Trilogy" by Aeschylus. Players
will present *Agamemnon*, *The Libation Bearers*, and *The Furies*
Southern Oregon State College
Theatre Arts Department
(503) 482-6348 Ashland.
- 18 **Britt Festivals' 1989 Auction Bash**
A "Masqued Merriment" evening
Red Lion Inn
(503) 779-0847 Medford.
- 18 **Theatre: "Sweet Charity"** choreographed
choreographed by Bob Fosse
Hult Center for the Performing Arts
One Eugene Center
(503) 687-5000 Eugene
- 18 **Program: "Na-So-Mah" Native People of Bandon** by Reg Pullen
3:00 pm Bandon Storm Watchers
Bandon Community Center in the city park
(503) 347-3983 Bandon.
- 22 **Theatre: "U-Zulu" Dance Theatre**
Traditional music and dance of South Africa. 8 pm Yreka Community Theater
810 North Oregon Street
(916) 842-2355 Yreka

- 23 **Concert: New York Sextet**
headed by Elmond Karlsrud
7:30 pm College of the Siskiyous
800 College Avenue
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- 24 **Concert: Jazz, Joe Williams, blues singer**
Bobby Hutcherson, vibraharpist
Hult Center for the Performing Arts
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(503) 687-5000 Eugene
- 24 **thru 26 Musical revue: "Summer Stock"**
directed by Ed Chilla
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Reserved seating Fri, Sat
Little Theatre on the Bay
(503) 756-4336 Coos Bay
- 25 **Program: "Beach Rocks, Petrified Wood**
and Fossils" by Marion McWherter
3 pm Bandon Storm Watchers
Bandon Community Center in the city park
(503) 347-3983 Bandon

- 28 **Concert: With Freefall**
Tickets at door
8 pm Jacoby Auditorium
Umpqua Community College
(503) 440-4600 Roseburg.

OREGON ARTS



COMMISSION

Published with funding assistance from
the Oregon Arts Commission, an affiliate
of the National Endowment of the Arts.

Guide Arts Events Deadlines

April Issue: February 10

May Issue: March 10

Calendar of the Arts Broadcast

Items should be mailed well in
advance to permit several days of
announcements prior to the event.
Mail to: KSOR Calendar of the Arts,
1250 Siskiyou, Ashland, OR 97520.

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


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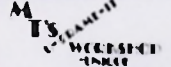
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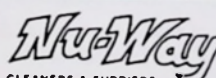
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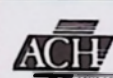
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
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
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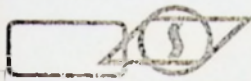
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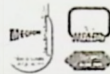
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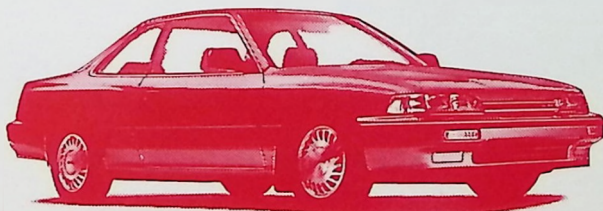
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